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THE COSMOPOLITAN ART ASSOCIATION.

Its History, Plan, and Objects.

GREAT in all the elements of progress, it is somewhat strange that Art in our country has been suffered so long to grope its way, unaided by public benefactions or educational recognition. In Europe great institutions are founded for the instruction of the student, and vast collections of the works of great masters are thrown open freely to the people. As a consequence, not only the educated classes, but even the masses are refined and accomplished critics, to an extent scarcely realized on this side of the ocean, where many, even of our most educated men and women, are really ignorant of the qualities of a good work of art, and therefore are strangers to the refined influences which spring from art associations and culture. We educate in *everything* which conduces to our *material* prosperity, but we leave the soul of the people to educate itself. And hence it is that we have won the name of money-worshippers, and are regarded as wanting in *true* refinement and the highest cultivation.

It was to meet and answer this great want—this absence of art influences and aesthetic culture—that the Cosmopolitan Art Association was called into existence.

In June, 1854, a number of gentlemen well conversant with the subject, and of experience in art and literary matters, became associates in the organization of the institution, which took the name and title of "The Cosmopolitan Art Association," under a council of officers whose sole object and design were the issue and dissemination of works of art and literature, at such a price as would place it in the power of *all classes* to co-operate and share in the benefits. Success awaited even the partial efforts of the first year. The *people* took a lively interest in the institution—over twenty-two thousand members being on the roll for that year. The plan then perfected embraced two prominent features, viz., a low subscription for membership and a unity of Literature with Art. The first was fixed at *three* dollars: the second embraced the best magazines of the day, which were returned for the subscription, and had added to them an extensive catalogue of paintings, statuary, bronzes, &c., &c., which were given as premiums to the aggregated list of members for each year. This plan was so extended during the third year as to embrace a large annual steel engraving, to be furnished to those who might prefer it to the proffered magazines. An *Art Journal* was also started during the third year, uniting the features of a popular magazine, while it also answered for the official bulletin of the Association. So great was the suc-

cess attendant upon these offers, that the aggregate number of subscribers, during its first four years of operation, was *one hundred and seventeen thousand six hundred and seventeen*, while the works of Art given subscribers, with engravings, magazines, etc., reached almost incredible figures.

It was found, after these four years' experience, that the enormous amounts of money paid publishers of magazines furnished to subscribers, very seriously restricted the operations of the Association, and confined its real Art benefits to a comparatively narrow channel. It was resolved by the management to drop the magazines entirely, and devote all the income of the subscription lists to the production of a large and very choice steel plate, to the expansion of the *Art Journal* to the character of a *first class illustrated magazine* of art, biography, criticism, and general literature—to the purchase of superior works of art, in painting, marble, bronze, &c., to be given to the subscribers as a gratuitous benefit, and to infuse in the business and printing departments that efficiency and thoroughness which the now gigantic interests of the institution demanded. This change to a narrower list of *direct* offers might somewhat restrict the subscription list for a time, but would immeasurably enhance the benefits to all, and would, in the end, prove the strongest element in the prosperity of the Association.

The number of subscribers for the fifth year, notwithstanding the changes referred to, in dropping the magazines from the offers—notwithstanding the unparalleled depression in monetary circles which followed the "crisis"—reached the aggregate of *eighteen thousand six hundred and sixty-eight*, to whom were given as many engravings of the "Village Blacksmith"—as many volumes of the *Art Journal*, and nearly four hundred oil paintings, marbles, etc., as gratuitous premiums!

For the sixth year a greater success was in store. The number of subscribers for that year was *twenty-seven thousand seven hundred and three*, an increase of nearly FIFTY PER CENT. over the previous year's list! Among that number were distributed as many of the superb engraving, "Shakspeare and His Friends"—as many volumes of the *Art Journal*, and nearly four hundred and fifty paintings, marbles, etc., as gratuities.

These figures show how well the public appreciates the work of the Association, and encourages the most sanguine hopes for the future. That the "Cosmopolitan" already has exerted, and will continue to exert, a powerful and beneficent influence upon American Art taste admits of no question.

The engravings issued during the operations above referred to, merit special mention, in order that the public may properly judge of the nature of the work done by the Association. We will, therefore, give space for the following descriptions of the several plates prepared expressly for subscribers, and *still held for their especial choice and benefit*.

SHAKSPEARE AND HIS FRIENDS.

This now world-wide popular steel engraving is one of the largest and best engravings ever issued in this country.

Its subject is, Shakspeare surrounded by his contemporary poets and wits—all the celebrated characters being given in *authentic portraits and costume*. The group embraces SHAKSPEARE as a central figure, around whom are gathered BEN JONSON, LORD BACON, BEAUMONT, FLETCHER, SIR WALTER RALEIGH, CAMDEN, SYLVESTER, EARL OF DORSET, EARL OF NORTHAMPTON, DÖNNE, DEKKER, SIR ROBERT COTTON. This work was first done in oil, by John Faed, R. A., then engraved by his brother, one of the best of English engravers, James Faed. Several years were consumed in its preparation, and it was

produced to be sold at fifteen dollars for each plain impression. It was, however, secured by the Association, and offered at their usual price of membership, namely, three dollars. The plate is in first-class order, and impressions of it are only to be had through a membership.

THE VILLAGE BLACKSMITH.

HERRING is pronounced one of the best animal painters living. His "Village Blacksmith" certainly is one of the most superb pictures ever given to the public. Its popularity induced its reproduction on steel, by the late lamented PATTERSON, of London, who gave to the engraving his best work. No time or patience was spared to render it worthy both the engraver and painter. The picture represents the interior of a smithy, and the smith in the act of shoeing a large white horse, with his right fore-foot between his knees. Just as his pincers are fairly hold of the shoe, his attention is diverted by a musical footstep; and, while only half seeing, he seems to feel the smiling presence of his wife, who stands close at his side, with the dinner-basket on her arm. A full-blooded hound is in the foreground, absorbed in the operation on the horse. From an open window we catch a glimpse of a sweet landscape without. All is rendered with marvellous truth, and the engraving is pronounced, by all classes, one of the most pleasing pictures ever placed within reach of our people.

THE COTTER'S SATURDAY NIGHT

Is one of the choicest *home* engravings issued for many a year. It is engraved by the celebrated MARK LEMON, of London, *in pure line*—FAED having originally painted the picture. The subject is a cotter's home at evening time, when the good village curate has dropped in to read from the Holy Book to the inmates. The old grandmother, in an attitude of deep attention—the wife of her absent son—the sweet daughter of the humble household—the fair wife of the pastor—are all gathered around the table, hearing the precious Word. On the floor, in front, is a little boy, playing carelessly with two young dogs. The cottage interior is given with good effect. It is, as a whole, a very desirable engraving, and should find its way to every intelligent home.

MANIFEST DESTINY.

This charming engraving is from the burin of Bacon—the subject being Solomon's fine painting of "Fortune's Favors,"

in which the *destiny* of two most beautiful females is made *manifest* through the mysteries of cards, which a third lady (as fortune teller) is turning up on the table before her. The fates have awarded one of the twain—a roguish, captivating beauty—a fortune, which it is evident is "just the thing," judging from her attitude and the expression of her face. The elder sister's fate seems to be less satisfactory, for her face wears a sad, serious look, which forms a strong contrast with the laughing countenance of the younger sister. Then there are the accessories of rich flowing dresses, summer curtains thrown back from the window, while from the window, encircled in festoons of vines, we catch a glimpse of a beautiful landscape. This picture is a great favorite with the fair sex, and of all others who love beauty and grace in figures.

This list embraces, as must be acknowledged, some of the choicest and most valuable engravings yet placed before the people. It is unnecessary to say they are all designed *only for members* of the Association; they are not to be had in "the trade." All are printed upon heavy plate paper, of uniform size (32x37 inches).

RECAPITULATION.—Every subscriber for the current year (which ends on the evening of January 31st, 1861, and up to which time subscriptions will be received), upon the payment of THREE DOLLARS, will receive:

1st. *A perfect impression of the superb steel engraving, "FALSTAFF MUSTERING HIS RECRUITS."*

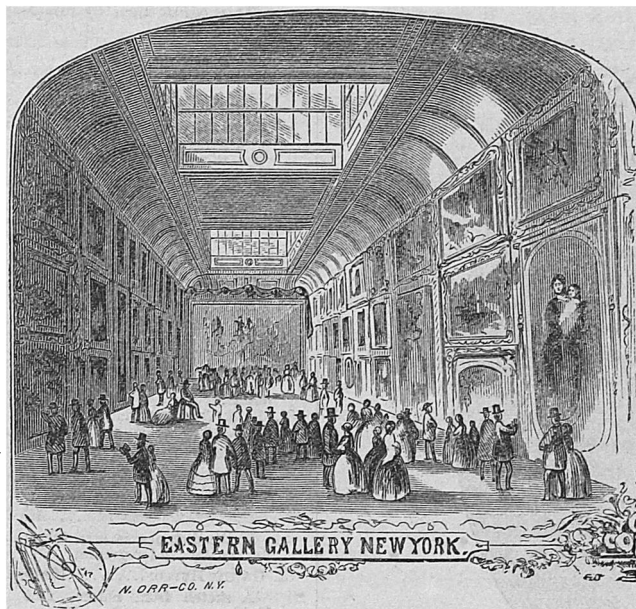
2d. *One copy (one year) of the elegantly illustrated "COSMOPOLITAN ART JOURNAL."*

3d. *Four single admissions to the GALLERIES OF ART, 548 Broadway, New-York.*

While, as a gratuity, OVER FIVE HUNDRED WORKS OF ART—embracing paintings, sculpture, parians, chromos, photographs in passe, portraits, etc., etc.—will be awarded among subscribers. (See Catalogue following for list of these premiums.)

Fine impressions of the engravings, "Shakspeare and His Friends," "Village Blacksmith," "Saturday Night," and "Manifest Destiny," furnished for *two dollars* each, with certificate but *no ART JOURNAL*, after the subscriber has paid a first full subscription of THREE DOLLARS.

All certificate subscribers share in the Premium Gratuity Award, which is as follows:



CATALOGUE OF PREMIUMS.

THE FOLLOWING VALUABLE COLLECTION OF PAINTINGS, STATUARY, ETC.,
COMPRISES THE PREMIUMS TO BE GIVEN TO SUBSCRIBERS:

1. THE LOST CHILD..... 32 x 48 *A. F. Bellows.*

In this well known painting, Mr. Bellows achieved quite a triumph. It at once gave him a leading position among figure and character painters. The scene is descriptive of the moment a lost child is returned to its mother's arms. A group of women and children crowd around the men who have been out in pursuit of the sweet little girl who strayed away in the woods and was lost, and who have returned, after many hours of weary search, with the child. The whole scene is wrought with true power, and with exquisite perception of the emotions which such a moment would excite. The mother thanking God for the restoration of her treasure—the old grandmother—the anxious inquiries of the neighborly women—all go to make up a work of touching pathos and power.

2. NOTHING ELSE TO DO. *Mrs. Lily M. Spencer.*

"I have something sweet to tell you," is the language of this delightful little picture, by the first among living female artists. A very pretty young girl, partially in undress, is playing before a mirror with a parrot, showing it its own image. The expression on the girl's face is one of archness and innocence, while the figure and surroundings are very pretty and harmoniously rendered.

3. THE MEADOW GATE..... 10 x 16 *Boutelle.*

We have here a delightful reproduction of a summer's scene. A wood fills the background with its "cool recesses," while the rustic gate, opening into the meadow, leads one in fancy to the grasses and sweet streams.

4. BAY OF NAHANT..... 11 x 20 *Van Beest.*

Mr. Van Beest gained a wide reputation for his marine views. He painted with fervor, catching the spirit of his scene fully. This picture is full of his best manner.

5. THE WOODLAND CREEK. 10 x 12.. *W. L. Sonntag.*

The poet's brain must have created this pretty spot, and inspired the artist's hands to give it expression. Mr. S. is very happy in his rendering of woods and waters. This is one of his best sketches.

6. QUAIL AT HOME..... *A. F. Tait.*

We here have such a reproduction of "chickens" as only this artist is able to give. These little pieces are greatly sought for by connoisseurs and collectors.

7. GUY'S CLIFF (*Warwick Castle*).. 6 x 10 .. *Gifford.*

Gifford ranks among our first landscape painters. This delightful scene represents that sumptuous residence of kings, Warwick Castle, seated in its wealth of verdure and floral beauty; while, in front, the pure, deep stream washes its grassy shores. It is a very charming and choice cabinet piece.

8. MADONNA. Bust. Life Size..... *Franzoni.*

None can tire with looking upon this really beautiful piece of sculpture. It is the face of one whose place in every Christian heart is nearest his own being. The artist has succeeded in giving the expression of that wonderful consciousness which must have marked the heaven-lit countenance of the mother of Christ.

9. EVENING SCENE..... 16 x 24 *Carmincke.*

The painter of this picture is an artist well known in New-York art circles. He paints with a strong, free hand, and his works are characterized by many excellences. This scene is a German landscape, at evening.

10. MOUNTAIN GOATS..... 6 x 10 *Oertel.*

Animal painting is not the forte of many American artists: Mr. Oertel excels in this department. This little work is a good specimen of his skill.

11. POLITICS AMONG NEWSBOYS. 16 x 20. *W. Morgan.*

One of the most delightful pictures exhibited at the last Academy Exposition. It is a group of newsboys, gathered in front of the Capitol, at Washington, excited over the news. One of them "wants to bet" his coppers. The action and expression of the whole composition are very fine.

12. THE JANUARY NIGHT..... 8 x 12 *Durrie.*

A winter's night, illumined by the half-covered moon. A country church, with lights gleaming from its windows, relieves the monotony of the scene.

13. DESPERATION..... 10 x 13 *Barrow.*

An artist sits in the foreground, resolving upon suicide. The desperation written upon his face, the pistol in his hand, the unsold picture on the easel, tell the whole story.

14. THE ROMAN MATRON..... 5 x 9 *G. H. Hall.*

A study of character and expression. It is in Mr. Hall's usual richly colored style.

15. GRAND PA'S PRODIGES. 20 x 24. *Lily M. Spencer.*

The Homes of America afford unfailing themes for the artist's study, if the mania for "out of doors" study did not carry all before it. Of the few whose home characterizations have gained an almost world-wide celebrity, we must number Mrs. Spencer. Her exquisite apprehension of the humors of the little folks—her loving appreciation of the old, as well as her own motherly sympathies, have made her home pictures incomparably good and eagerly sought after. Her "Kiss me if you Dare," "This Little Pig went to Market," all our subscribers will well remember from their reproduction on steel for this Journal. The picture named here, "Grand Pa's Prodiges," is also reproduced on steel and prefaces this issue of the Journal. It tells its own story. In richness of coloring, strength of characterizations, force of delivery, it is quite in the artist's best vein, and we take pleasure in placing it on our lists.

16. SCENE IN ARCADY..... 8 x 10 *Wagman.*

This little canvas is a perfect poem. It is Arcady—the poet's Arcadia—the land of noble mountains, deep valleys, streams of silver, woods harmonious with song.

17. THE MUSIC LESSON..... 12 x 14 *T. S. Noble.*

A sketch of a home scene, which girls will know how to appreciate.

18. SPEED THE PLOUGH..... 17 x 25 *Forbes.*

Two noble specimens of the bovine race tugging at the plough. The picture is worthy of, and will excite much admiration.

19. MID-WINTER..... 18 x 24 *Durrie.*

Trees covered with snow. Men and women gathering fagots. Snow-clad mountains in the background. A very effective picture in its coloring and drawing. It impresses one with a sense of winter, just to look upon it.

20. INNOCENCE. Bas-Relief. Marble..... *Hale.*

This fair face is wrought with exquisite grace and feeling. It is in relief, cut from pure marble, and will be pronounced a very choice work of art.

21. ON THE CONGAREE, S. C.... 12 x 16 *J. Ross.*

Southern landscapes are full of strong effects of foliage and sky. This work catches the good points of the scene fully.

22. THE YOUNG FRUIT DEALER.. 16 x 20 .. *T. S. Noble.*

Mr. Noble is a St. Louis artist of merit. This is one of his pleasantest pictures.

23. CATTLE REPOSING..... 8 x 10 *Wagman.*

Noon and the hour of repose are happily characterized. The coloring is especially good.

24. THE LINDEN TREES..... 5 x 9 *Somers.*

A group of lindens. A stream gurgles by. A stone bridge spans it. Village sleeps in the distance.

25. THE BACHELOR'S DREAM.. 8 x 11 .. *Geo. H. Hall.*

"The rascal!" the ladies cry, as they look upon this picture. A bachelor has dreamed himself married, and, lo! his experience! He is up at midnight, giving cordial to the baby, which is squalling at the top of its voice!

26. CATTLE PIECE, No. 4..... 8 x 10 *Forbes.*

Two cattle reposing in the field.

27. LANDSCAPE COMPOSITION.... 5 x 12 *Knapp.*

A woodland path looking down upon the waters.

28. EVE. Bust. Life Size. In Marble..... *Rocchi.*

The bust of "Eve" has engaged the time and best genius of many a noble worker in marble. This, here offered, is a very admirable composition, wrought with delicacy and expression. The accompanying cut does the fine work poor justice.

29. NEW-YORK BAY..... 14 x 20 *Beaulieu.*

A marine of very pleasing character, of the "bay of bays." The water and sky are admirably wrought.

30. WINTER ON THE APENNINES..... 25 x 27 *De H.*

It is customary in Spain and Germany to mark the scene of a tragedy by a cross. In this strongly rendered winter view on the Apennines, we have the symbol of faith standing out in painful relief against the leaden sky.

31. THE VETERAN..... 8 x 10 *Oertel.*

The cattle pieces of this artist are widely celebrated. This little work is very good. It is a group of goats.



INNOCENCE.

Bas-Relief in Marble.—Lawrence Hale, Sculptor.

32. THE EVENING BEAUTY.....Mrs. Lily M. Spencer.

Coquettes and Coquetting never will be displeasing so long as they come to us in such unquestionable shape as in this delightful little piece of coloring. It is a beauty, in evening dress, looking at you with the archest of all provoking expressions on her sweet, roguish face, as much as to say: "Wouldn't you like a kiss, sir?"

33. WINTER IN NEW-ENGLAND.... 18 x 24...Durrie.

One of the best of winter pieces by this excellent artist. It embraces as its subject a farm-house, barn, etc., with farmer returning home with a sled-load of wood. The management of lights and shades is particularly admirable.

34. RUINS..... 5 x 9Geo. H. Hall.

A sketch of a Roman arch and wall which defy the "tooth of time."

35. TWILIGHT..... 6x8A. F. Bellows.

An exquisite cabinet, low in tone, with a warm, bright sky reflected in the waters of a lake in the foreground. A boy is driving cattle, half hidden in the long grass of the shore.

36. A SUMMER EVENING..... 12x28Knapp.

A landscape, with stream running through a fine meadow, with trees, houses, &c., on its banks. Figures, &c., in foreground.

37. TOO FAST!..... 8x10Oertel.

Two horses—one of which goes too fast for the boy holding him.

38. HARVESTING..... 5 x 9 Somers.

A field in the forest, with the settler reaping his first harvest.

39. CATTLE AT REST..... 8x10A. F.

A group of two cattle "chewing their cud." It is a capital piece of animal expression.

40. THE FAMILY FAVORITE..... 8x10Forbes.

A Cow, whose decidedly genial face shows her to be the pet of the children.

41. DEER PIECE..... 8x12A. F. Tait.

Mr. Tait is, *par excellence*, the bold game painter in America. This picture comprises a stag and doe on their travel—the stag on the lookout for danger. It is painted with all the artist's usual fidelity.

42. VIEW IN GERMANY..... 16x4Carmincke.

A fine view of the Rhine, with woods in the foreground, and mountains in the distance.

43. COUNTRY SEAT ON THE HUDSON... 10x15...Somers.

One of those charming villas to which "the wealth" of New-York retires in the summer.

44. GUINEA PIGS. A Study... 12x16H. Newall.

45. PASS IN THE ZILLERTHAL... 10x19K. Baade.

A work by an artist of repute of the Dusseldorf School. It is characterized by many excellent points.

46. ON THE CONNECTICUT..... 7x10B. B.

The grand old river on the right—hills on the left.

47. ADIRONDACK MOUNTAINS..... 7x10Boese.

A fresh sketch of that pleasant "tramping ground" of artists.

48. NEW-YORK BAY..... 14 x 24Ravestorne.

Mr. R. is quite a favorite with those who love a freshly painted picture. This is a happy delineation of the bay, which truly floats the navies of a world.

49. MARINE..... 12 x 18Roberts.

Ships trying to "work off" the coast of Wales. The cliffs tower up to the clouds. It is a composition of much power.

50 to 79. CRYSTAL CASCADE.... 15x17

The Catskill Mountains offer no more agreeable spots for the eye to rest upon than this romantic glen, with its cascade of crystal waters, leaping from ledge to ledge of the slippery rocks. The scene has often been reproduced on cameos, but we venture to say it never received a more truthful interpretation than in this richly mounted and hand-colored photographic view.

80. THE FISHER GIRL. Statuette. In Parian.

This composition, by the Virginia Sculptor, Barbee, is so well known to the artistic world as to need little notice at our hands. It was brought to this city by the artist, and exhibited, along with his "Coquette," receiving the most enthusiastic commendations of the metropolitan press. It was, after exhibition, sold at the Merchants' Exchange, by auction, to the highest bidder. The sale attracted a large crowd of the wealth and taste of the city, who desired the possession of the work. It was knocked down to the "Cosmopolitan Art Association," which distanced all other bidders, and transferred the statue to the Gallery, 548 Broadway, where it now is. One purpose of the purchase was to secure it for reproduction in Parian, large size. It was therefore remodelled by Rogers, in such a manner as to excite the utmost praise and satisfaction from all who beheld the artist's work. This was sent to London, and there reproduced in pure parian, by the celebrated house of the Messrs. Copeland. The statuettes are, hence, very choice, and will prove real treasures of art. The Association never has distributed any work better calculated to gratify its patrons and the public.

81. LAKE CHAMPLAIN..... 10x15Wilson.

Mountains in the distance. The lake, with vessels, &c., in foreground.

82. GATHERING THE MARSHES.... 10x15C. W. K.

A scene near New-York; farmers mowing, &c.

83. SCENE NEAR YORKVILLE.... 10x15Knapp.

In the distance is seen the East river. Trees, figures, &c., in foreground.

84. ON THE HUDSON..... 10x15Mathews.

A sketch from nature, near Manhattanville, N. Y.

85. THE FROZEN STREAM..... 9 x 12Durrie.

An old mill in the forest is covered with snow, and the frozen mill-stream gives up the spot to loneliness. It is a clear-toned, truthful picture of a New-England winter.

86. ROMAN GRAPES..... 7x9G. H. H.

The luscious fruit which grows on the Apennine slopes is here painted to the very life.

87. VILLA ON THE HUDSON..... 10x15Knapp.

A very fine country seat near Yonkers, with a look-out upon the Hudson.

88. NEAR CORNWALL, N. Y... 6x8 ..C. C. Griswold.

A very good characterization of Hudson River scenery.

89. THE SHOWERY DAY..... 6x8Van Brest.

Rain on the water. It is rendered with much spirit.

90. THE SHADY STREAM..... 5 x 9Wilson.

A cool brook, overhung by trees. Cattle slaking their thirst. Farm-house in the distance.

91. SCENE NEAR PORT JERVIS... 5 x 9H. K. S.

The Delaware river winding through a rich valley. A happily characterized view of a fine landscape.

92. THE MORNING TWILIGHT.... 5 x 9Coleman.

A mountain lake, reflecting the first gleam of the coming day.

93. THE POTOMAC..... 14x20J. R. Johnston.

This view is near Piedmont, showing the bold Alleghenies in the distance. It makes an impressive picture.

94. STUDY OF TREES..... 10x15Newall.

95. WINTER SCENE. A Sketch... 8x10 ...Copestick.

96. SCENE ON THE DELAWARE.... 10x14Boese.

The artist has here given a view characterized by many good points.

97. ON THE HARLEM..... 12x18Knapp.

Trees in the distance. River, with boats, figures, &c., in foreground.

98. MEADOW GROVES..... 10x15Ingham.

A beautiful landscape, with groves. Figures, cattle, &c., in the foreground.

99. EVENING SCENE..... 6x8C. C. Griswold.

Only a poet-heart would have painted this sweet little work.

100 to 129. SCENE IN THE CATSKILLS. 15x19 ..

No artist has succeeded in giving a more sweetly toned and well-defined impression of this favorite scene than is here embodied in its *passé partout* setting. It is a photographic impression from the spot, colored in aquarelle, in the most pleasing manner. It is a fine specimen of the perfection to which this beautiful art has now attained.



"LESBIA."

130. A "DEER" FAMILY..... 8x11*A. F. Taft*.
One of this artist's most happy characterizations. It is two deers with their little ones at home in a wild wood glade.

131. DARK RIVER, VA.... 14x20*J. R. Johnston*.
A little stream back of Grafton, noted for its trout. The water and rocks are very truthfully rendered.

132. THE CASCADE..... 9 x 12*Somers*.
The cascade of Rio Ladea, Brazil, precipitating itself into the mountain gorge. Palms cover the hills. Two antelopes are drinking at the waters.

133. THE VALLEY MILL..... 9 x 12*Coleman*.
A sketch in the Mohawk valley. A fine and effective picture.

134. ROAD SCENE..... 10x6*C. C. Griswold*.
A scene near Harper's Ferry, Va., beautifully rendered.

135. LANDSCAPE. COMPOSITION..... 10x6*Thom*.
Many good things will be found in this little work, of color, management of light, and detail of woods and grasses.

136. THE DELAWARE..... 9 x 12*Durrie*.
A summer view of this noble river. Woods, meadows, mountains, cattle, sail-boat on the river, make up a pleasant sketch.

137. THE OLD EWE..... 10 x 11*G. H. Hall*.
Many a child will recognize this as the "dear old sheep" which used to come at its call.

138. MEADOW VIEW..... 12x18*Bellows*.
Hills and lake in the distance. Stream in the foreground, with cattle drinking.

139. VIEW FROM MT. MORRIS.... 10x15*C. W. K.*
A part of Yorkville is seen in the distance. Rocks, trees, &c., in foreground.

140. THE SHADY POOL..... 10x15*Knapp*.
A pool of water beneath. Trees, figures, &c.

- 141 to 170. THE FAWN'S LEAP.... 18x20
A most picturesque spot in the Catskill Mountains, giving us, at a glance, the Kauterskill Clove and Cascade. The picture is in photograph and hand color, and full of life and *feeling* of nature itself. It will make a beautiful ornament for the parlor walls.

171. MIDSUMMER MORNING.... 6x8*A. F. Bellows*.

One of this admirable artist's most delightful cabinet creations. A path runs over a flowery bank, by a sheet of water with willows overhanging. A boy is descending the path, a cythe in hand, to cut the dew laden grass. It is a poem in itself, and worthy of the artist.

172. ON THE HUDSON..... 12x18*Knapp*.
Mountains and river in the distance. Rocks, trees, &c., in the foreground.

173. EVENING TWILIGHT..... 5 x 9*H. K. S.*
A swamp in foreground, and a prairie. Indian camp in the distance. A capital characterization of a western scene.

174. SHEEP. A STUDY..... 8x10*Forbes*.
A group of black and white sheep at rest.

175. THE OLD MAJOR..... 8x10*Oertel*.
A buck goat, who evidently was born to command.

176. SHEEP BROWSING..... 8x10*A. F.*

177. THE RABBITS AT HOME..... 8x10*Forbes*.
A brace of beautiful pets.

178. THREE FORK CREEK, VA... 14x20 *J. R. Johnston*.
Taken near Grafton; strongly colored, but full of feeling and spirit.

179. A MOUNTAIN LANDSCAPE. 10x6 ..*C. C. Griswold*.
One of nature's impressive scenes is here reproduced.

180. DRIFTWOOD..... 10x6*C. G.*
A delightful sketch "from the author's mind."

181. THE GRAPEVINE..... 15 x 18*G. H. H.*
One of Mr. Hall's very happy studies of garden glories.

182. MEDITATION..... 8x10*A. F.*
A cow, evidently "ruminating" over her peculiar views.

183. THE WATERING PLACE.... 8x10*Forbes*.
Two cattle drinking from a clear pond.

184. EVENING..... 12x18*Ingham*.
The Catskill mountains seen in the distance. Esopus Creek in foreground.

185. SUNSET..... 12x18*Knapp*.
Sun setting behind the mountains. A small lake, trees, &c., in foreground.

186. THE TROUT STREAM..... 7 x 10*A. G. B.*
A scene on the Mohawk.

187. LANDSCAPE..... 7 x 10*Bocse*.
View near the Housatonic.

188. THE OLD RUIN..... 9 x 12*Somers*.
A Swiss scene. An old mill, overhung by cliffs, with a mountain torrent rushing down on the left.

189. A FARM SCENE..... 9 x 12*Wilson*.
A scene suggestive of peace. Children playing in the foreground.

190. LONG ISLAND SCENERY..... 10x14
A full, free rendering of the actuality of the view taken, of sea and shore.

191. BERKSHIRE SCENERY..... 10x14
A pleasant view of the scenery of this charming region in Massachusetts.

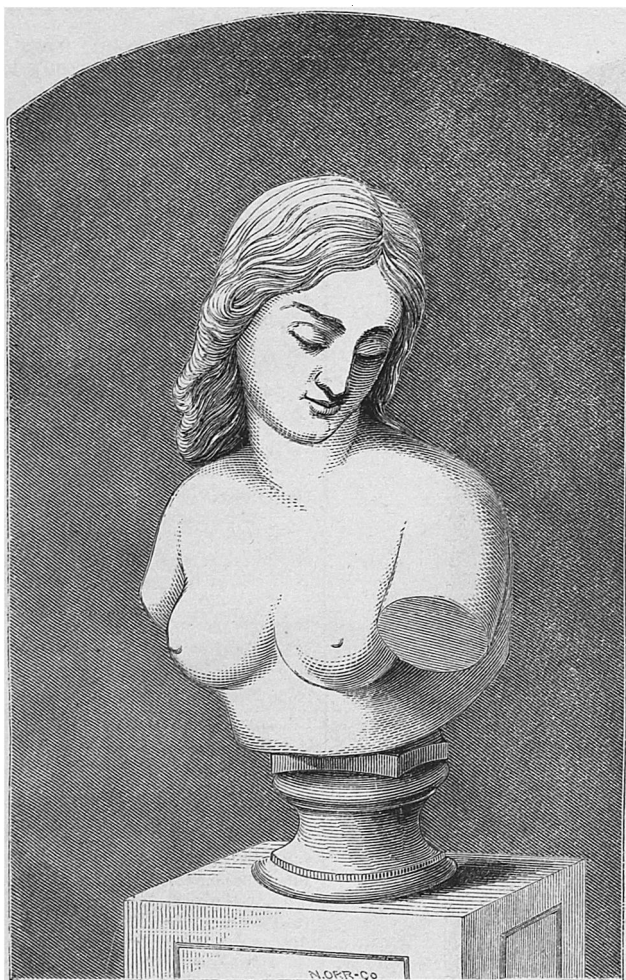
192. SNAKE HILL..... 6 x 10*Coleman*.
A landmark in the Hackensack valley, N. J., with Orange mountains in the distance.

193. THE SEA SUNRISE..... 6 x 10*Somers*.
A dead calm at sea, in the early morning, with a vessel on the glassy waters, awaiting a breeze. A cheerful, pleasing sketch.

194. LANDSCAPE..... 12 x 16*Rossi*.
A view near Greenville, S. C.

- 195 to 224. VIRGINIA SCENERY. ... 15x17 ...

One of the greatest natural wonders of America is the Natural Bridge, in Rockbridge county, Va. Its remarkable height and symmetry of form impress the beholder with astonishment, and the emotions produced by gazing upon it are truly sublime. The reproduction of this has afforded to artists an inexhaustible theme for their pencils and palettes, but, like Niagara Falls, it seems to defy a *truthful* re-creation. The subtle skill of the photographers, however, has done what the artists have failed to do; and in this picture we have a very fine impression of the Bridge, and the trees and waters at its base. It is all so harmonized with hand-coloring that it seems like gazing upon the very spot itself.



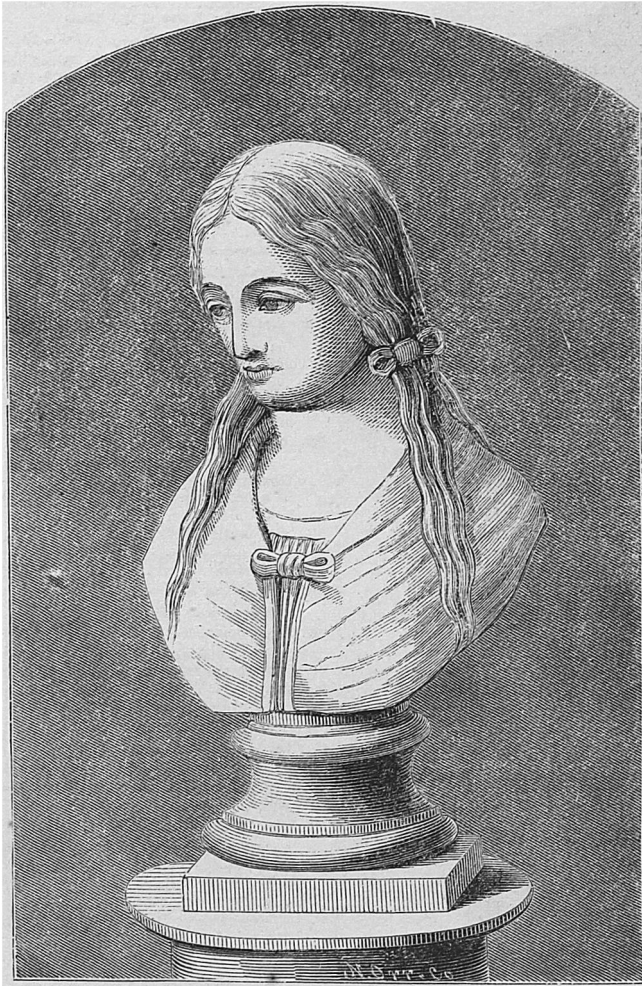
"EVE."

Life-size Bust in Marble—Franzoni.

225. NEW-HAMPSHIRE SCENERY.... 9 x 15*Durrie*.
A little poem is embodied in this quiet landscape.
226. VALLEY RIVER, VA.... 14x20*J. R. Johnston*.
A picture full of sentiment. The view is looking down the falls, from the Baltimore and Ohio Railroad.
227. NOONING..... 8x10*Forbes*.
A charming group of cattle in repose.
228. STORM SCENE OFF FAIR ISLAND. 10 x 14*Somers*.
A ship amid the breakers, and wreckers on the shore, watching.
229. THE SMUGGLERS' ESCAPE.... 10 x 14*Roberts*.
A schooner, with smugglers, setting sail to escape the cutter, just appearing in the distance.
230. A HUDSON VILLA..... 10 x 14*Hartman*.
One of the "country palaces" of the New-York aristocracy. The majestic river and hills are seen on the right.
231. VIEW NEAR HARLEM..... 10x15*Knapp*.
The Harlem River, with woods, &c., in the distance. Figures, &c., in foreground.

232. GROUSE AT HOME.....*A. F. Tait*.
One of Mr. Tait's inimitable bird pieces.
233. SUNSET ON LAKE GEORGE... 10x15*Williams*.
The lake and mountains seen in the distance. Rocks, trees, &c., in foreground.
234. THE HUDSON..... 10x6*C. G.*
A view of the noble river, near Cornwall.
235. LANDSCAPE..... 7x10*Boese*.
A scene in Connecticut, looking down on the Sound.
236. AUTUMN..... 7x10*Ingham*.
A rich autumnal view of the Adirondacks.
237. OHIO SCENERY..... 7x10*Frankenstein*.
A sketch upon the Scioto river.
238. COMPANIONABLE..... 8x10*Oertel*.
Two cows and calf reposing after their morning's feast. It is a very pleasing cattle piece.
239. NEAR COLD SPRING, N. Y... 12x18*Newman*.
Mountains in the distance. Water, rocks, and figures in the foreground.
240. THE STONY BROOK..... 12x18
A small stream issuing from a wood, and falling over rocks and stones in the foreground.

241. THE TWINS..... 8x10*Forbes*.
Sheep—certainly two of a family.
242. GOATS..... 8x10*Oertel*.
A group of goats, feeding and at rest.
243. LOOK OUT!..... 8x10*North*.
A vicious horse at the manger.
244. THE OLD HOMESTEAD..... 9 x 12*Wilson*.
An old farm-house, near Belleville, N. J., mirrored in the waters of the clear brook.
245. THE TYROLESE FALL..... 9 x 12*Vaness*.
The fall of the Ache, in the Oetz valley, Tyrol. The waters rush and foam down through the valley, overshadowed by the dark pines.
246. THE VALLEY OF REPOSE..... 6 x 10*Roberts*.
A scene near Rondout, N. Y., of much beauty. Hunter reposes on the banks of the murmuring brook.
247. A MISSOURI SUNSET..... 6 x 10*Somers*.
Sunset in the woods of Missouri. A stag wades through the quiet waters of a small lake. A charming picture.
248. THE DELAWARE VALLEY .. 6 x 10*Coleman*.
A fine view, near Port Jervis, of this noble valley.
249. THE PASSAIC..... 6 x 10*Hartman*.
The Passaic river, with Orange hills in the distance. The city of Newark and bay on the left.
250. ODIN'S GROTTO..... 6 x 10*Somers*.
A spot of great interest to antiquarians, on the Honburg mountains, in Bavaria. The grotto was, in ancient times, used as a place of heathen worship.
251. UNDER THE WILLOWS..... 8x10
A group of gnarled old willows, with brook and fishermen.
252. NEW-YORK SCENERY..... 7x10*Boese*.
A view near Binghamton.
253. BULL NECK, VA..... 14x20*J. R. Johnston*.
Near Piedmont. A low ledge of rocks jutting out into the Potomac. It "makes up" into a good picture.
254. THE RUSTIC BRIDGE.... 6x8
A spot to live in one's memory, for its pleasant associations.
255. THE STONY BROOK..... 6x8*C. G.*
Few cabinets that we offer are more delightful than this work.
256. TWILIGHT, No. 1..... 6x8*C. C. Griswold*.
On the mountains at the hour of night coming. Most truthfully and agreeably rendered. It is, evidently, a close study.
257. THE FISHING PARTY..... 10x6*Thom*.
This pleasing picture excites pleasing memories. It is a "sweet bit" of painting.
258. AUTUMN SCENE..... 6x8*C. G.*
The poem of Bryant has a fine interpretation in this little work.
259. IN THE WOODS..... 8x10
Trees and rocks, with a glimpse of distant hills.
260. A GALE AT SEA..... 5 x 9*Hartman*.
A ship careening before a storm. Waves run in heavy, broken swells. Sky is indicative of the elemental war.
261. THE LIGHT-HOUSE..... 5 x 9*Wilson*.
The South Stack Light, in Wales, standing out in strong relief from the leaden sky.
262. THE EDDYSTONE LIGHT..... 5 x 9*Somers*.
The well-known beacon on the Scotch coast, standing on its lonely rock, lashed by the surf.
263. IN THE ADIRONDACK..... 7 x 10*A. G. B.*
Very freshly colored, and full of delightful effect.
264. THE NAUGATUCK VALLEY.... 7 x 10*Boese*.
Sketchy but pleasing, and freely colored.
265. A SHEEP..... 10 x 12*Geo. H. Hall*.
A study in foreshortening admirably done.
266. THE OLD RESIDENT..... 5 x 9*H. K. S.*
An old oak tree, overhanging a stream, like an old guardian. On the right a lonely hut.
267. VIEW NEAR GLENWOOD..... 10x15*Neval*.
A scene upon the Hudson, at a romantic spot.
- 268 to 318. LESBLA. Statuette. In Porcelain.
This delightful statuette is from the London Crystal Palace "Art Union." It is done in porcelain, and has commanded no inconsiderable praise for its beauty. Few things could be more attractive for a parlor ornament.



"MADONNA."

Life-size Bust in Marble—Franzoni.

319. HUDSON RIVER SCENERY... 6x8 ... *C. C. Griswold*.
This admirable artist has here given us a very pleasing reproduction of a good view.

320. MIDSUMMER NOON..... 6x8

Who would not know it was the stifling time of mid-day, by studying this good interpretation of nature's most trying hour?

321. ON THE CONNECTICUT..... 7x10 *Boese*.

A famous point of view, in which the vast valley is clearly traced.

322. THE WAR COUNCIL..... 5x7 *Vaness*.

Indians smoking around the council fire, in the recesses of a mountain glen.

323. THE HUNTER'S RETREAT..... 5x7 *Somers*.

A cave interior. Hunter looking out upon the landscape.

324. ON THE SOUND..... 8x12 *Knapp*.

A sketch from nature.

325. SCENE IN HARLEM..... 8x12 *C. W. K.*

A study from nature.

326. STUDY OF ROCKS..... 10x12 *Durrie*.
A sketch of rocks at Artists' Falls, North Conway.

327. THE OCEAN STEAMER..... 5x9 *Coleman*.
An ocean steamer at sea. Overcast sky, and fog obscuring the horizon.

328. A COAST SCENE..... 5x9 *H. K. S.*
A scene on the south side of Long Island, with the ocean stretching away in the distance.

329. THE JERSEY COAST..... 5x9 *Vaness*.
The sunny ocean, covered with fishing-boats, is seen from the wooded shore. A charming bit of land and sea painting.

330. RAILWAY GORGE..... 5x9 *Wilson*.
A fine view of a picturesque spot on the N. Y. and Erie R. R.

331. SUNSET IN THE MEADOW... 10x6 ... *C. C. Griswold*.
It recalls many a boyish dream to look upon this little daguerreotype of nature.

332. TWILIGHT. No. 2..... 10x6 *Thom*.
The sleepy hour for beast, bird, and insect, has a studied characterization in this picture.

333. ON THE NAUGATUCK..... 7x10 *Boese*.
One of the best of this artist's scene works.

334. CHEAT RIVER, VA.... 14x20 *J. R. Johnston*.

This view, Bayard Taylor says, is the finest in America. The artist has caught the best points with good effect.

335. HUDSON RIVER SCENE..... 10x15 *Williams*.

River in foreground, and hills in the distance.

336. THE MEADOW BROOK..... 8x10 *Andrews*.

A small stream running over a stony bed. Cattle, figures, &c.

337. SUNSET..... 8x10 *A. H.*

A landscape, with sun setting behind trees. Figures, &c., in the foreground.

338. THE WINTER RESORT..... 8x12 *Durrie*.

An old country tavern, with barn, sheds, haystacks, etc., covered with snow. A welcome resort for the traveller benumbed with cold.

339. WINTER IN THE FOREST..... 9x12 *Durrie*.

A cold, freezing scene, well reproduced.

340. RUNNING FOR PORT..... 6x10 *Wilson*.

A scene on Lake Erie. Storm coming on. Buffalo in the distance.

341. SIGNALLING THE SHIP... 6x10 *Hartman*.

A wreck. Passengers and sailors signalling a ship in the distance. The heavy sea rolling. A work of much force.

342. PENNSYLVANIA SCENERY..... 7x10 *Williams*.

On the road to Honesdale. A saw-mill in foreground.

343. ORANGE COUNTY SCENERY..... 7x10 *V. B.*

One of the pleasantest views of this pleasant region.

344. LONG ISLAND SHORE 7x10 *Boese*.

A sketch of a very delightful landscape and water.

345. THE GOVERNOR..... 8x10 *Oertel*.

An old denizen of the cattle yard, whose dignity well entitles him to his sobriquet.

346. TWILIGHT..... 8x12 *Knapp*.

A fine landscape, with sky glowing with the setting sun.

347. IN JONES' WOOD, N. Y..... 8x12 *Peel*.

A fine grove in the foreground. East River in the distance.

348. SCENE NEAR MIDDLETOWN..... 7x10 *Boese*.

A New-England cotton mill in the background. Stream in foreground.

349. NEAR HIGH BRIDGE..... 8x12 *Knapp*.

Hill and the Harlem River are seen in the distance. Tree, cattle, and figures in the foreground.

350. KAUTERSKILL CREEK..... 8x12 *Peel*.

A study from nature.

351. SCENE IN BERKSHIRE, Mass..... 12x18 *B. B.*

A fine meadow, with trees. A stream of water, trees, figures, &c., in foreground.

352. ON THE STAND..... 5x7 *Somers*.

A hunter watching a herd of deer, from behind his cover of bushes.

353. THE MOTHER..... 8x10 *Forbes*.

A group of cow and calf, admirably done.

354. RETURNING FROM PASTURE... 8x10 *A. F.*

Cattle coming in from the field.

355. EVENING CLOUDS..... 8x10

An effective rendering of evening light on the clouds, while a full moon is rising.

356 to 385. SLEEPY HOLLOW MILL... 18x26 ..

This now celebrated spot has its stillness broken by the clang and clamor of a mill, which, with its bridge and clear waters, overshadowed by willows, make this a most exquisite subject for the photographer's art. This passe partout embraces a richly colored and harmonized photograph, prepared expressly for the Association. It makes a very charming picture, and serves to show how closely the new and wonderful art of photography and hand coloring is pursuing most successful reproductions on cameos. The spot here chosen is the scene of the midnight excursions of the Headless Horseman, in Irving's "Legend of Sleepy Hollow."

336. THE MOUNTAIN STREAM..... 8x12 *Williams*.
A stream winding among hills, and falling over rocks, &c., in the foreground.
337. LANDSCAPE..... 8x12 *Peel*.
In the distance is seen the Hudson River and hills. Trees and figures in the foreground.
338. EVENING ON THE DELAWARE..... 8x12 *Knapp*.
The river is seen running off in the hazy distance. In the foreground are trees, figures, &c.
339. ON THE HUDSON..... 8x12 *Andrews*.
Buildings, river, and vessels, seen in the distance. Rocks, trees, and figures, in the foreground.
390. A WESTERN SCENE..... 6x8 *C. C. Griswold*.
A charming sketch of a delightful spot.
391. SWALLOW FALLS..... 14x20 *J. R. Johnston*.
These falls are on the Youghageny River, near Oakland. The scene is one of much picturesque-ness.
392. A STUDY FROM NATURE..... 8x10 *C. W. K.*
A stream of transparent water, with rocks, trees, &c.
393. ON THE SUSQUEHANNA..... 7x10 *A. G. B.*
Charming in its color and perspective.
394. ON THE OHIO..... 7x10 *Boese*.
A fine view of this noble river.
395. THE GRASSY POOL..... 8x12 *Knapp*.
A small pool of water in the foreground, with grass, weeds, &c. A meadow, houses, and wood in distance.
396. A SUMMER AFTERNOON..... 8x12 *Mathews*.
A fine, sunny picture, with hills and meadow in the distance. Water and cattle in the foreground.
397. ON THE NEVASINK..... 8x12 *Williams*.
River in the foreground, with cattle, meadow, houses, &c., in the distance.
398. SUNDAY MORNING..... 8x12
A landscape, with figures; a village with church seen through the trees.
399. LANDSCAPE..... 8x10 *C. W. K.*
A study from nature, on Indian Creek, near Cold Spring, N. Y.
400. NEW CREEK..... 14x20 *J. R. Johnston*.
A little stream which empties into the Potomac, near Bull Neck. It makes a very pleasing picture.
401. LANDSCAPE..... 7x10 *Boese*.
A view near White Mountains.
402. ON LONG ISLAND..... 7x10 *B. B.*
A view on the south side of the Island, with the Sound in the distance. A very pleasing little work.
403. THE FISHING PARTY..... 8x10 *C. W. K.*
A small party about commencing their day's sport on the river.
404. SCENE IN THE CATSKILLS..... 8x12
Mountain and woods in the distance. A small stream falling over rocks in the foreground.
405. THE CAPTIVES..... 5x7 *Somers*.
A settler and family driven by the savages through the dark woods.
406. HOMESICK..... 5x7 *Vaness*.
A girl sitting by a brook, thinking of the home she left behind for her new home in the wilderness.
407. CONTENTMENT..... 8x10 *Forbes*.
A cow taking her meal in quiet contentment. It is a "portrait" full of good character.
408. THE NOON REPOSE..... 8x10 *A. F.*
The family cow taking her noon rest, complacently "chewing her cud."
409. BERGEN HILL..... 7x10 *Boese*.
Looking down upon the valley below.
410. BOYHOOD'S SPORTS..... 7½ x 9 *Durrie*.
The frozen pond and boys skating, with woods and mountains in the distance. It is a capital sketch, and makes one sing—"Oh, would I were a boy again!"
411. FISHING SCENE..... 6x10 *Somers*.
"Off the banks." A storm coming on. Fishermen drawing in nets, preparing "to run."
412. EARLY MORNING AT SEA..... 6x10 *Coleman*.
A ship glides, with all sails set, before a gentle breeze.
413. THE WRECK..... 6x10 *Roberts*.
A stormy sky at sunset, with a wreck in the foreground. Full of good "points."
414. MR. GOAT..... 8x10 *Forbes*.
One of the "representatives."
415. A WESTERN STREAM..... 10x18 *C. G.*
Tall trees overshadowing a pebbly stream. A very sweet characterization.
416. OUR BOYHOOD'S HOME..... 7½ x 9 *Durrie*.
The old home among the snow-covered hills, where the frozen brook and the boy with sled tell the story of our youthful sports.
417. THE OLD COTTAGE..... 5x9 *Vaness*.
An old "residence" in Pennsylvania.
418. LANDSCAPE..... 5x9 *Somers*.
A view near Newark, N. J., with Orange mountains in the distance.
419. NEAR FORT PLAIN, N. Y..... 7x10 *Boese*.
A pleasant woodland scene.
420. GLIMPSE AT LAKE GEORGE..... 11x16 *Durrie*.
A picturesque view of this never-failing spot for "striking" sketches.
421. THE BIG SANDY..... 14x20 *J. R. Johnston*.
A view taken near Cheat River, Va. The bold scenery of the spot is happily daguerreotyped.
422. LANDSCAPE..... 7x10 *B. B.*
Scene near Hackensack, N. J.
423. LANDSCAPE..... 7x10 *Boese*.
Scene near Caleoon, N. Y.
424. A FOGGY MORNING..... 12x18 *B. B.*
Sun breaking through the mist. Water, figures, &c., in the foreground.
425. THE INDIAN SPIES..... 5x7 *Vaness*.
A group of Indians on a high shelf of rock, looking out upon the wooded plain below.
426. VIEW NEAR FISHKILL..... 5x9 *Vaness*.
A pleasant spot on the Hudson, pleasantly daguerreotyped.
427. CAPTAIN JOHN..... 8x10 *Forbes*.
A favorite goat "taking it easy" in the fields.
428. ON THE HIGHLANDS..... 7x10 *Mathews*.
A favorite view, well reproduced.
429. NEAR NEW CITY, N. Y..... 7x10 *Boese*.
A picture of peculiar color and effects.
430. A SUMMER MORNING..... 10x6 *C. C. Griswold*.
Such a morning as one sees in Central Ohio, full of the glory of a real Italian sunrise.
431. THE VALLEY VIEW..... 10x6
A view of the Housatonic, in Berkshire county, Mass., most agreeably reproduced.
432. THE MOHAWK WATERFALL..... 5x9 *Somers*.
The Mohawk valley, with a waterfall in the foreground.
433. AT THE SPRING..... 5x7 *Hartwich*.
Girl filling her pitcher at a woodland spring. A pleasing composition.
434. CATTLE PIECE..... 8x10 *Forbes*.
A group (cow and calf), capably rendered.
435. THE PRIDE OF THE DESERT..... 8x10 *A. B.*
A portrait of a magnificent Arabian steed.
436. FALSTAFF..... 8½x10½ *Thom*.
One of this artist's peculiar and very striking delineations.
437. LANDSCAPE..... 7x10 *Boese*.
A pleasant spot near Hempstead, Long Island.
438. THE HOUSATONIC. No. 3..... 10x18 *C. G.*
The river near Stockbridge, very pleasantly reproduced.
439. A QUIET AFTERNOON..... 10x18 *C. G.*
An autumnal landscape, with hazy mountains in the distance. A broad, quiet stream in the foreground. Altogether a delightful picture.
440. THE DEER AT HOME..... 5x7 *Somers*.
A group of deer in the thick woods.
441. NEAR FORT JERVIS, N. Y..... 7x10 *Boese*.
Characterized by good effect, though somewhat sketchy.
- 442 to 451. STATUETTES OF BARBEE'S FISHER GIRL.

NOTE.—Over one hundred Works of Art are held in reserve, to be added or used as occasion may require. The above list comprises the adjustment made by the Directory, upon the basis of the Sixth Year's list. Should the list for the Seventh Year exceed that of the previous year, these reserve premiums will be added in a proper ratio to correspond with the increase. The list, as it now stands, is fully one third more valuable, than any Catalogue ever offered by the Association, as a gratuitous offering to its subscribers.



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